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Most of the songs require a well-balanced mixed chorus, such as is seldom found in high schools. Little attention is paid to bringing into supple ease through the use of easy melodic parts the tenor and bass voices. Most of the time they must serve menially a monophonic melody given to the sopranos.

*Studies of Musical Education: History of Aesthetics. Fifth Series.* Being the Papers and Proceedings of the Music Teachers' National Association at Its Thirty-second Meeting, Boston, December, 1910. Hartford, Conn.: Published by the Association: Editorial Office. \$1.60.

With the view of placing in easily obtainable form the best thought on problems of musical education in the United States, the Music Teachers' National Association has been issuing for the past five years a well-bound and well-printed volume of their proceedings. The present volume contains the usual valuable material, and is thus one that should be generally owned by libraries and by earnest students of music throughout our country. Articles of special interest deal with music appreciation, discussed from the point of view of the school, the concert room, and the home; the modern organ; the uses of the mechanical player-piano; and various more technical subjects, such as the teaching of piano, voice, public-school music, and harmony. One of the most interesting topics is the preliminary report of a committee which has undertaken the important and much-needed task of simplifying the subject of music terminology.

*The Mastersinger.* By FRANK A. RIX. New York: American Book Co., 1910. Pp. 192. \$0.65.

A goodly proportion of the thirty-three choruses in this volume are entitled to the name of mastersongs, and hence are well deserving of commendation as a means of art education for high-school students. Dr. Rix has subjected each of the compositions to more or less arranging, with a view to making it available for many kinds of chorus groups. In the process he has undoubtedly greatly broadened its availability, but with inevitable losses in musical effects. Musicians will, however, pardon most of the faults when they consider how many more pupils will be able to gain, from this book, some knowledge of the splendid choruses of Handel, Mozart, Mendelssohn, Wagner, Gounod, Elgar, Strauss, and other great musicians. But let no director take too literally the frequent statement, "bass optional." A man can hobble on one leg, but this hardly justifies the statement, "left leg optional."

*Christmas Carols and Hymns.* By HOLLIS DANN. New York: American Book Co., 1910. Pp. 111. \$0.45.

This is a convenient collection of choruses for that most musical celebration of the year, Christmas. All the material is of real musical worth, and hence could well displace the usual booklets which serve choirmasters and Sunday-school superintendents in the preparation of their Christmas programs. There are included the best Christmas hymns, a few of the most attractive chorals, and a few standard anthems. The book will be useful as a supplementary text in many schools, although for this purpose the inclusion of some of the secular Christmas songs of the jolly English type would have made it more available.

PETER W. DYKEMA

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